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This Museum, in common with most museums, issues a permit to all who may want to work from paintings, but this is done chiefly to safeguard the artist and the public against the possibility of such copies coming into the market as originals.

Mr. Preyer's second suggestion is a good one also, and it will be carried out so far as may be practicable, but it must be borne in mind that the museum attendants are employed, primarily for the protection of the Museum, and that they are not intended in any sense, to be *cicerones* or guides.

The public museum of to-day should rely upon its catalogues, labels and public lectures for its official utterances with reference to its collections. Its exhibits should be so well arranged and its printed guides so plain that the services of the attendant should not be necessary except for direction in going from one part of the building to another. That service, however, when asked, should be cheerfully and accurately given.

RECENT PUBLICATIONS OF MUSEUM INTEREST

WORKS OF ART BELONGING TO THE CITY OF NEW YORK. 1904 TENTATIVE LIST FOR THE BOROUGH OF MANHATTAN.—Under this title has been issued a pamphlet, compiled by the Art Commission of the City of New York, in which are given lists of the statues, busts, paintings, monumental structures, memorial tablets, fountains and other works of art exhibited in the public places of the city.

Those who are interested in the subjects of American painting, sculpture, and architecture, will recognize the important service which the Commission has rendered to the student and to future historians of our art, upon whom the mantle of Dunlap may fall. This work and the catalogues of those New York institutions which contain exhibitions of collections of paintings and sculpture, such as the Metropolitan Museum of Art, the New York Historical Society, and the Lenox Library Building Collections will enable one to locate, without trouble, the resources of the City. It is understood that a much needed index will accompany the completed list when the other Boroughs of the city are covered.

The United States National Museum has issued a valuable contribution to the litera-

ture on Museums, which all who have this subject at heart will be interested to read. It is called *Studies of the Museums and Kindred Institutions of New York City, Albany, Buffalo, and Chicago . . .* by S. B. Meyer, 1905.

Prof. Meyer, who is the Director of the Royal Zoological Anthropological and Ethnographical Museum in Dresden, Germany, was commissioned by the authorities of the Royal Collection of Art and Science in 1899, to visit American Museums and to make a report on his investigations. The result is this volume of 608 pp. and numerous illustrations.

Perhaps the most striking fact brought out in the notes is that, as Professor Meyer says, "a sharp distinction cannot always be made between museums and libraries, but many of the latter also include collections of art and science; but apart from this the libraries have in general already attained a higher degree of development than the museums." There are, within the range of Professor Meyer's researches, 8,000 public libraries and 350 public museums of which 250 are natural history museums.

Reference to the Metropolitan Museum of Art is on pp. 345-350.

CATALOGUE OF PTOLEMAIC COINS.—Mr. L. M. Svoronos, the well-known Greek author, and Director of the National Museum of Coins and Medals at Athens, has lately published three parts of an exhaustive work on the coins of the Ptolemies, the second part containing a catalogue of extant specimens. Discovering that no mention was made of the Ptolemaic coins of the Metropolitan Museum (formerly part of the "Farman Collection"), presented to the Museum by Mr. D. O. Mills in 1900, Mr. Constantine Gerojannis wrote Mr. Svoronos of their existence, and he replied by asking if Mr. Gerojannis were willing to contribute a catalogue of that collection to the fourth and last part of his work.

This Mr. Gerojannis did, and so important was the contribution, both in the number of items and in its significance, that a note upon the work is deemed in place here.

Among the Ptolemaic coins of the Museum, there are many rare and valuable pieces, for the most part not contained in the collections of the British Museum. Of some of these only one or two other examples are

known to exist, as, for instance, the silver decadrachm of Ptolemy II., with type of Arsinoe (see Nos. 223 and 224 of the exhibition cases, in Gallery 32).

A rational classification of the monetary system of the Ptolemies has been considered the most difficult task within the field of ancient numismatics. Light has been thrown on the subject by Feuardent, who classified the G. Demetrio Collection of the National Museum of Coins at Athens, the largest and most valuable in the world, and, later by R. S. Poole whose introduction to the catalogue of the British Museum collection has been the most thorough treatise on the subject.

It was, however, left for Mr. Svoronos to strike the decisive blow to the theory of F. Lenormant, namely, that the monograms and single letters appearing beside the stereotyped devices on the coins indicated different places of mintage, a theory bringing great confusion and compelling its originator to accept the existence of mints in almost every town in the vast empire. Mr. Svoronos holds that these letters were the initials of the magistrates who supervised the currency. This theory, the result of thorough study of financial conditions and regulations, and corroborated by the evidence of the monuments, is supported by the opinion of so eminent an authority on the Empire of the Ptolemies as Prof. T. P. Mahaffy.

CATALOGUE OF THE MORGAN COLLECTION OF CHINESE PORCELAINS, PRIVATELY PRINTED FOR MR. J. PIERPONT MORGAN.—Here is a book which, in a German Public Library, would be kept in a glass case in the room specially set aside for the exhibition of book treasures among the rare old prints of the Middle Ages. It is quite a new book, it is true, but the many illustrations adorning it are a triumph of the latest development of reproductive art, and may vie with the most delicate handwork of monastic rubricators. Yet the book has an intrinsic value of its own, quite different from that of our mediæval cimelia; it is of real help to the student of Chinese Porcelain in its classical types.

The "Catalogue" describes that unique collection of Mr. Morgan now on loan exhibition at the Museum. Students really anxious to become familiar with the study of Chinese Porcelain will, of course,

do well to study the originals on the spot. For all that have neither time nor opportunity to handle the fragile specimens personally, the illustrations in this painstaking work come so near the originals as to almost replace them. Students who have never seen a piece of good old china may be initiated in the art by practical lessons in the study of these illustrations and the letterpress accompanying them. With the most elaborate philological helps, such as Julien's great *'Histoire de la Porcelaine Chinoise,'* and that host of special works which have been built up on its materials, it is quite possible to form a practical idea of the characteristics of certain varieties. Even that excellent Catalogue of the Walters Collection in Baltimore with Dr. Bushell's most valuable text, is being somewhat eclipsed by these illustrations, which have benefited by great improvements made since its publication in the processes of reproduction. Now you can actually place before a student the plates of the Morgan Catalogue, exhibiting say a so-called "five-colored" vase of the K'ang-hi and K'ien-lung periods; you may ask him to point out and describe, if it is at all possible, the colors and shades which are characteristic of each period and the colors which the two kinds may have in common. By this method, the analysis of colors, which in the course of time will develop into a certain degree of connoisseurship, students will soon learn for instance, why the enamel of Plate 18 (Case D, No. 4, an inverted pear-shaped vase), although described by its mark as a Ch'ong-hua (A. D. 1465-87), must be a K'ang-hi. Versi-colored objects are particularly well represented, even where drawings of the minutest description have to be reproduced, and it seems that the reduction in size as compared to those very large illustrations of the Walters Catalogue adds to their charm. The Walters illustrations have to be viewed from a considerable distance to produce the effect of nature, and the reduction in size resorted to in this work seems to be more adapted to the purposes of book illustration.

It goes without saying that a work of this kind involves a mine of information for the study of Chinese ornament; but this is a branch of knowledge which is not out of its baby shoes yet. Amateurs have become accustomed to admiring vases, bowls and cups with their wonderful drawings

without asking too many questions, because the usual experience is that there is no reply to them. And yet thousands of little things, trees, flowers, birds and quadrupeds, mythological figures, conventional patterns and scenes of life, has each its distinctive meaning, calling for study and interpretation. What can, of course, only be done by means of literature as a guide and by comparing illustrations of art in the shape of paintings or woodcuts on the largest possible scale. For such purposes the Morgan Catalogue comes as a most welcome link in a chain of studies which, some day, will

place our knowledge of Chinese Art on a level with that of any other Asiatic country. The letterpress of the catalogue, prepared by Mr. W. M. L., is mostly short, but to the point. His description of objects is strictly technical, and the judgment exhibited in critical cases betrays the connoisseur of many years' standing. A most interesting chapter of Notes on Porcelain has been added by him by way of introduction. Altogether, this valuable catalogue is a worthy counterpart of one of the finest collections in the world.

FRIEDRICH HIRTH.



THE TEMPLE OF THE WINDS, BY LOUIS LOEB

PRINCIPAL ACCESSIONS BY GIFT

NOVEMBER—DECEMBER 15

SEVERAL important gifts, announced at the meeting of the Trustees, held December 18, will be described in the next issue of the Bulletin, there not having been time to treat them with the consideration that they deserve, in this number. Among these is the celebrated Ward collec-

tion of coins presented by Mr. J. Pierpont Morgan which will be described at length in the near future.

BEQUEST OF THE LATE HENRY H. COOK.
—By the terms of his will, the Museum has come into possession of eleven paintings and